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A Town Turned **MEAN**

FOR SOME, DOWNTOWN MINNEAPOLIS' VIBE
NOW COMES WITH A SERRATED EDGE

Irish Mule

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IRISH WHISKEY

MIXOLOGY: Jameson, soda water, splash of citrus soda

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HOBBIES: Long boarding, drinking, and collecting stickers.

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I love to roller skate. I'm a really good roller skater.

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**BARTENDER
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June 28-July 4, 2017

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Cory Zurowski
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Jerard Fagerberg, Jay Gabler, Michael
Madden, Sheila Regan, Youa Vang
CONTRIBUTING PHOTOGRAPHERS
Galen Fletcher, Alma Guzman,
Lucy Hawthorne, E. Katie Holm,
Sasha Landskov, Shelly Mosman,
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Art

ART DIRECTOR Emily Utne
LAYOUT EDITOR Holly Hilgenberg

Production

DESIGN MANAGER Dana Holmay
GRAPHIC DESIGNER Tessa Luedtke

Publisher

Mary Erickson

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Carly Dabroski, Lindsay Sipe

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MARKETING INTERN Maddie Fischer

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Business and Administration

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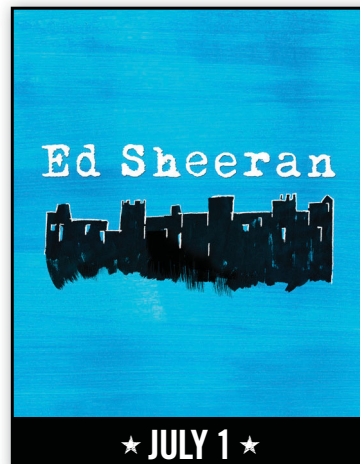
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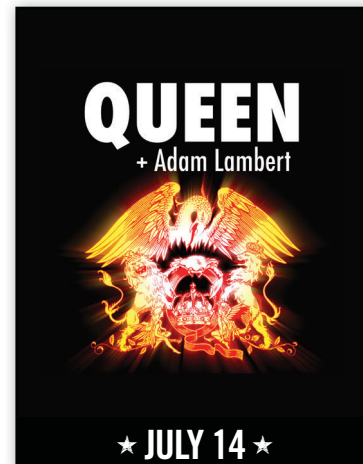


★ ★ UPCOMING EVENTS ★ ★



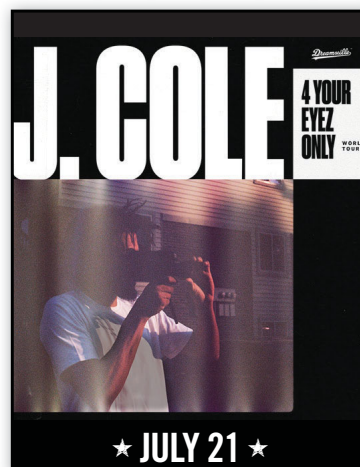
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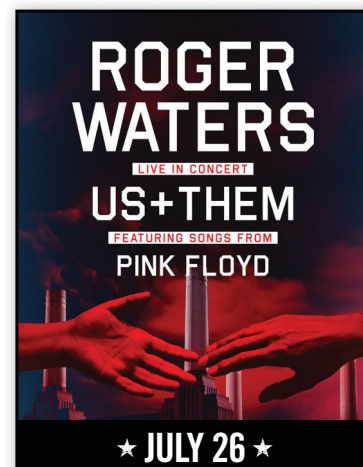
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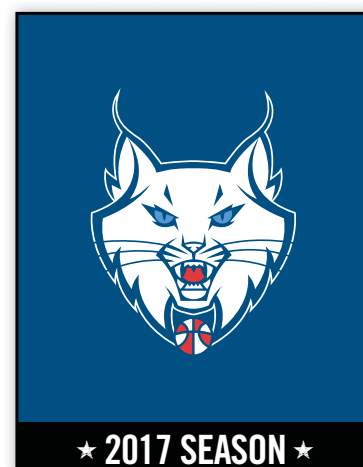
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ROGER WATERS



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★ 2017 SEASON ★

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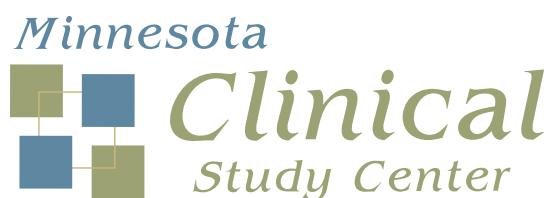
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THE SHORTLIST



The joyous faces of the 2017 Twin Cities pride parade
citypages.com/slideshows

TONY NELSON

THE STAT SHEET

\$0

Tax cut for people making \$30,000-\$40,000 under Senate Majority Leader Mitch McConnell's health plan

\$49,370

Tax cut for people making over \$1 million under McConnell's plan

\$6.8 million

Average net worth of members of Congress

1 million

Number of Minnesota Medicaid recipients who face cuts or elimination of their health coverage under McConnell's plan

"The great bro migration is upon us."

Reader Thomas Buchanan responds to "Fear of a yuppie invasion in northeast Minneapolis," at citypages.com.

WHITEY, THE TERRORIST

SINCE 9/11, America has spent billions of dollars defending our borders against Muslim terrorists. Turns out we were looking for the wrong suspects.

New research reveals that our most prolific terrorists have been conservative, heavily armed white guys with a fondness for Sean Hannity. Over the past nine years, they've plotted or executed 115 attacks, compared to 76 by Muslims.

Right-wing nutjobs are also statistically better at killing. One-third of their plots have resulted in fatalities, compared to 13 percent of Muslim acts.

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Dash-cam clip of **PHILANDO CASTILE'S KILLING** released [Video]

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Dash-cam footage shows **BRUTAL TRAFFIC STOP** of Asian man in Worthington [Video]

TALIB KWELI launches into bizarre Twitter war with the MN rap scene

Fear of a **YUPPIE INVASION** in northeast Minneapolis

THE HOOKER ARMAGEDDON

Minnesota ramps up for a mythical Super Bowl sex trafficking rampage



An urban legend
of a sex-trade
onslaught

KATARZYNABIALASIEWICZ

In the weeks leading up to the Super Bowl in Dallas in 2011, Texas Attorney General Greg Abbott called the game “the single largest human trafficking incident in the United States.”

Dallas Police Sergeant Louis Felini predicted that between 50,000 and 100,000 prostitutes were coming to town. The call for even more outrage was sounded by the Dallas Women’s Foundation, which said the throng would include 38,000 underage prostitutes.

Texas responded with increased police presence, stings, and undercover operations.

Within hours after the game, police had run the numbers. In a span of about two weeks, a total of 59 people had been arrested on prostitution-related charges. Thirteen were allegedly johns. Three were busted for outstanding warrants and were believed to be pimps. Only one person faced a human-trafficking charge. None of the arrests involved juveniles.

Fast forward to 2015. Before Super Bowl XLIX in Glendale, Arizona, Cindy McCain—wife of Sen. John McCain—declared the Super Bowl “the largest human-trafficking venue on the planet.” But according to police, not one person was busted for prostitution-related crimes or sex trafficking in the days leading up to the game.

The trafficking hasn’t picked up much momentum over the past two Super Bowls.

In Santa Clara County, California, in 2016, law enforcement arrested or cited 30 johns. Of the 14 arrests or citations for prostitution-related offenses, one included the arrest of a 20-year-old woman suspected of pimping a 17-year-old girl.

Over a 10-day period leading up to last year’s gam in Houston, police made a total of 107 arrests. Only 21 involved “vice prostitution.”

The same thing happens every year in Super Bowl cities, with civic leaders predicting Armageddon. The myth stems from

a peculiar logic. They apparently believe that America’s most connected corporate chieftains—the only people with the access and money for tickets—are actually licentious degenerates, here to ravish enslaved maidens, not watch a game.

So teeth are gnashed and cities spend tens of thousands of dollars in police overtime. The arrest figures eventually turn out to be not much different than any other week.

Despite the overwhelming evidence, the same tale is being peddled in Minnesota for Super Bowl LII in February.

“Metro prosecutors and police anticipate that hundreds of women and girls will be sold on the sex market,” read a March story in the Star Tribune.

Earlier this month, a Super Bowl Anti-Sex Trafficking Committee was formed to “elevate the issue and coordinate Minnesota’s heightened response before, during, and after Super Bowl LII.”

Another story noted a \$1M campaign “to fight Super Bowl sex trafficking,” as if what’s occurred at every other Super Bowl never happened.

Which begs the question: Doesn’t anyone on our Super Bowl committee have access to Google? —CORY ZUROWSKI

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Minnesota's Klan

The Knights of the Forest and the tragedy of the Ho-Chunk

The Ho-Chunk were cursed by their own success.

By the time Jean Nicollet arrived as a mid-17th century explorer, the tribe numbered in the thousands, proliferating in what is now Wisconsin.

Called "Winnebago" by their neighboring Ojibwe—a name adopted by the arriving white man—the Ho-Chunk had a feminist streak. Women served as peace-time leaders, calling the shots on farming and mining as the tribe took advantage of lead deposits on their land, according to historian Catherine Coats.

In the late 1820s, a U.S. Army general and businessman named Henry Dodge claimed a rich deposit of Ho-Chunk lead as his own. And what the white man wanted, the white man got. Dodge, who would later become governor and a U.S. senator from Wisconsin, sealed the tribe's fate. They had to go.

The tribe was first moved to Iowa, then to Minnesota a decade later, arriving in a heavily forested area of central Minnesota, which hardly suited their farmer-hunter subsistence. In 1855, some 2,000 Ho-Chunk were relocated yet again, this time to Blue Earth County in southern Minnesota, next to the burgeoning township of Mankato.

In all their dealings with the white man, this plot of arable land was the Ho-Chunk's first good deal. Too good. In 1859, one year after Minnesota achieved statehood, the United States cut in half the Ho-Chunk's land, freeing up the rest for white settlers it hoped to attract.

But this was not enough. By the 1862 elections, while most Americans were consumed with the Civil War, Mankato's

newspapers debated which party would rid them of the Ho-Chunk.

The tribe's crimes against the white man were rare, and individual—an episode of drunken vandalism; the murder of a white man who wanted the Ho-Chunk removed—but attributed collectively. The Ho-Chunk were viewed as a threat to white lives and livelihoods, and the land beneath their feet was bountiful.

The U.S.-Dakota War broke out that

The Ho-Chunk had a feminist streak.

summer. Despite settlers' fears, the Ho-Chunk remained peaceful. But the war found its own way to Mankato: The day after Christmas that year, 38 Dakota were hanged in a public square.

Among the thousands in the audience that day, some viewed the spectacle through the windows of Mankato's Masonic Lodge across the street. A week later, a group gathered in secret to form the "Knights of the Forest." They had a singular goal: "To banish forever from our beautiful state every Indian who now desecrates the soil."

Two years before the first meeting of the Ku Klux Klan, a secret society of white terrorists had sprung up in Minnesota.

The Knights of the Forest's membership counted some of Mankato's most prominent citizens. Among them: Charles Chap-

man, a Harvard-educated East Coast man who served as Blue Earth County's auditor and official surveyor; and John Meagher and John Porter Sr., who would both be elected to the Minnesota Legislature.

As Knights, each swore to see that this "accursed race of infuriated demons is driven towards the setting sun." A story published in a Mankato newspaper spoke of their greatest endeavor: an armed band of Knights lying in wait outside the Ho-Chunk reservation, prepared to shoot any member who strayed off the native land. The story does not specify "how many... if any were thus disposed of."

Whether the Knights grew into rampaging murderers like the Klan or the Texas Rangers remains unknown. Their cause was soon legislated out of existence.

In February 1863, mere weeks after the Knights' first meeting, Congress passed the Winnebago Removal Act, authored by Minnesota politicians who knew what their constituents wanted. In May, 2,000 Ho-Chunk were forced off their land once more—briefly passing through Mankato, where they inspected the still-standing gallows used on the Dakota—on their way to Crow Creek in South Dakota.

A Ho-Chunk chief named Baptiste Lasalle knew this to be desolate and "damn cold country." (Many Ho-Chunk soon moved south, to Nebraska, or back to Wisconsin.) Lasalle's wisdom was formidable. Back in Blue Earth, he'd called upon the U.S. to pay debts owed to the tribe. If the Ho-Chunk were supposed to live like white men, he said, "it takes a great deal of money to do so."

Hundreds of Ho-Chunk died during and after relocation to South Dakota. Behind



Mike Mullen

them, their property was already being sold to high bidders.

The Knights of the Forest disbanded as quickly and quietly as they had formed, according to Coats, a librarian at St. Cloud State University.

At the time, the city fathers of Mankato considered the short-lived Knights honorable figures of local lore. In 1869, the Knights' "ritual document," including its dark oath, was sealed in a time capsule left in the cornerstone of the Mankato Normal School, which later became Mankato State University.

The capsule was ceremonially unsealed in 1968, though the oath was largely ignored. Despite "compelling evidence" revealing an "unexamined history of hate," Coats writes, few in Minnesota know the first thing about the group.

The Knights of the Forest could never have imagined their brief reign would largely be left out of Minnesota history. They pictured themselves conquering heroes. Surely, only the accursed Ho-Chunk could have seen it otherwise—and even by 1869, they were long gone. 

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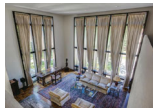
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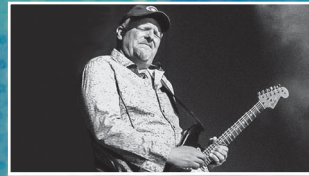
COMING TO THE DAKOTA



LISA FISCHER & GRAND BATON
JUNE 27-28

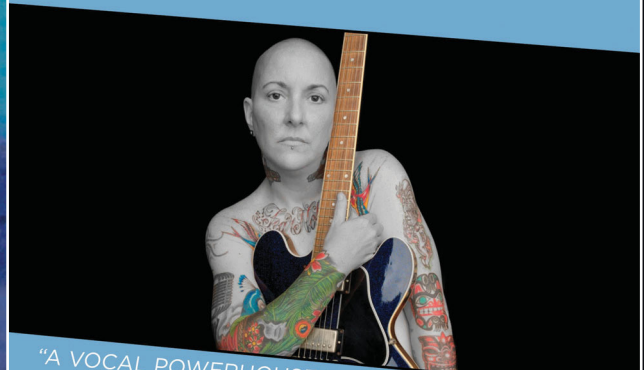


TINSLEY ELLIS
JUNE 29



ALBERT CUMMINGS
JUNE 30

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- CHRISTINA AGUILERA

JULY 2 | 7PM



THE STEELES
JULY 3



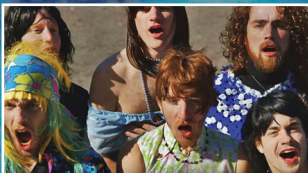
THE DUSTBOWL REVIVAL
JULY 5



MIKE DOUGHTY
JULY 7-8



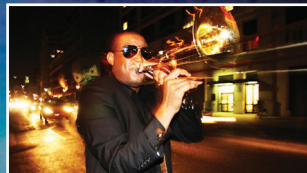
LOS TEXMANIACS
JULY 9



THE RAD TRADS & THE BROTHER BROTHERS
JULY 10



GRAHAM PARKER & BRINSLEY SCHWARZ
JULY 13



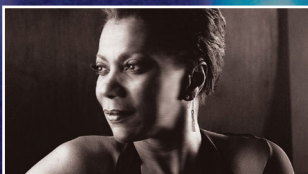
GLEN DAVID ANDREWS
JULY 14



RED BARAAT
JULY 17



ELVIN BISHOP'S BIG FUN TRIO
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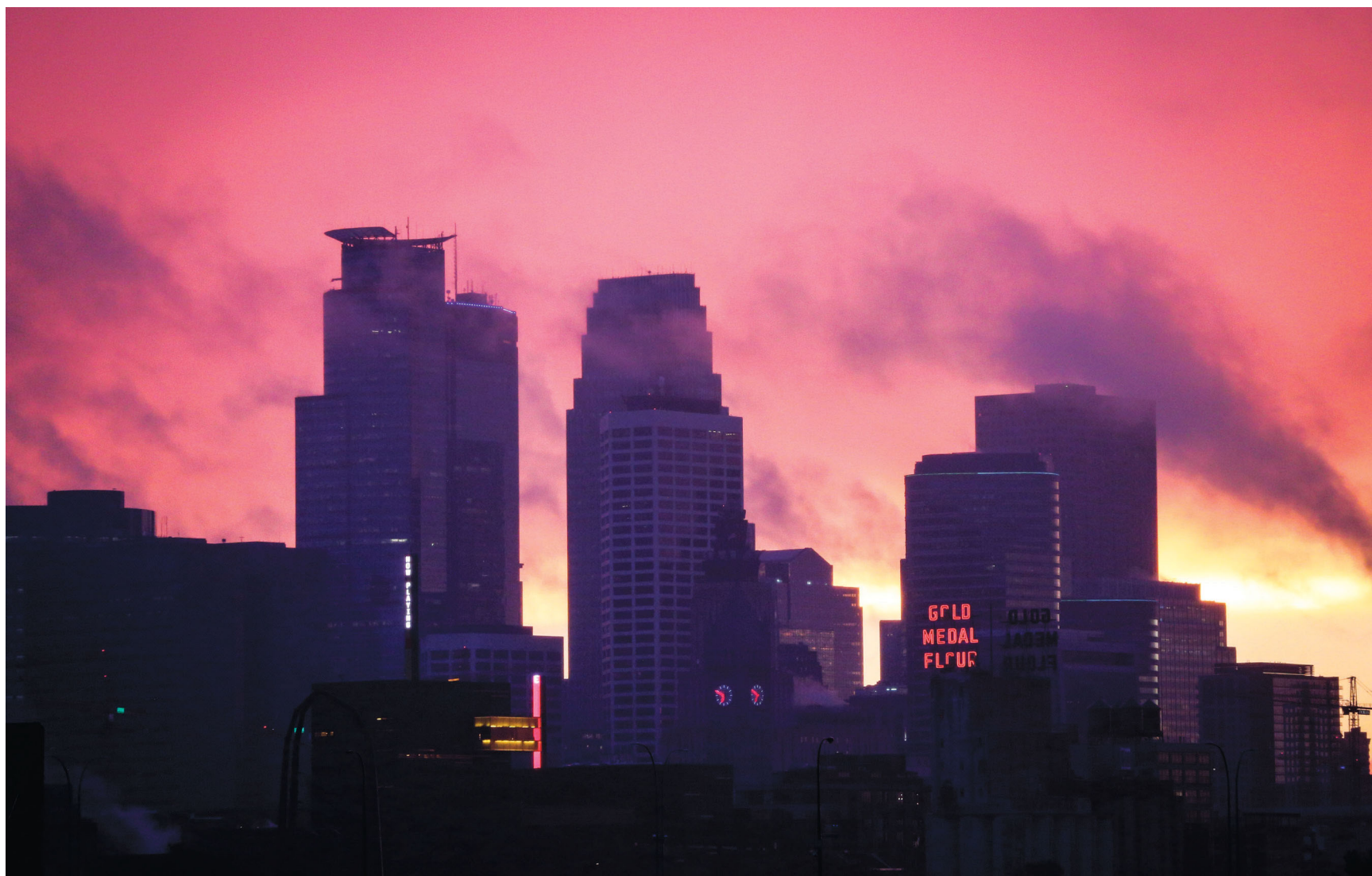
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RENEE JONES SCHNEIDER

Corey Schmidt made his acquaintance with the city from a window seat of a party bus.

A boyhood friend from the plains of western Minnesota was about to get married. A dozen friends rented a coach and stocked it with booze. Next stop: downtown Minneapolis.

As the bus chugged along Hennepin Avenue, Schmidt, a 21-year-old from Redwood Falls, gawked at the kaleidoscope of lights. He couldn't help but feel goose bumps from the chaotic panorama.

"The energy was nothing like I had ever experienced," he says. "It was electric, but at the same time I felt uncomfortable. It was overwhelming."

Fifteen years later, Minneapolis police officer Corey Schmidt surveys a Friday night near City Center. Passersby converse in a multitude of languages. Some acknowledge him with polite nods, others with uncertain smiles.

As Schmidt zigzags toward Target Center, he is witness to another generation staking its claim to party central.

A woman in masochistic platform pumps exits an Uber, dressed ankle to big hair in

A Town Turned **MEAN**

FOR SOME, DOWNTOWN MINNEAPOLIS' VIBE
NOW COMES WITH A SERRATED EDGE

by Cory Zurowski

black rubber, save for the leather strap keeping her gag ball in place. A prospective bride in veil and jean shorts hustles to a strip club as her rowdy girlfriends give chase. College guys roam in packs while two women pound on Mayo Clinic Square's glass doors, demanding entry. "Let me in, bitch!" they shout.

"It's still got the lights," says Schmidt. "It's still got all the people. The energy is electric, just like 15 years ago. When I look at downtown, I see different kinds of people coming here to have a good time. What I see is lots of people having fun."

Except for the woman he encounters near First Avenue.

She lives in Willmar, likely in town for the Keith Sweat concert that ended an hour before. Between cocktails, she's misplaced her boyfriend somewhere on the confusing canvas of strange faces and loud noises. Her Zamboni-resurfaced eyes say she's somewhere between the munchies and puking.

"Please don't arrest my boyfriend," she pleads repeatedly, though boyfriend has yet to make an appearance. "Please, officer." Schmidt plays babysitter, convincing her it best that she go back to her room at the Hampton Inn.

If downtown is the heartbeat of Minneapolis, then its collective soul resides on Hennepin Avenue, the corridor that's long served as its cultural, commercial, and entertainment epicenter. But these days, visitors aren't seeing the intoxicating glimmer Schmidt beheld so long ago.

Talk to civic leaders, downtown workers, and couples descending from Burnsville, and they'll tell you to drive down Hennepin with the windows open once the sun has called it day. If you watch and listen, the feeling isn't one of good vibrations. It's energy with a serrated edge, the vibe that comes from a city turning mean.

Your gift...
is another woman's hope

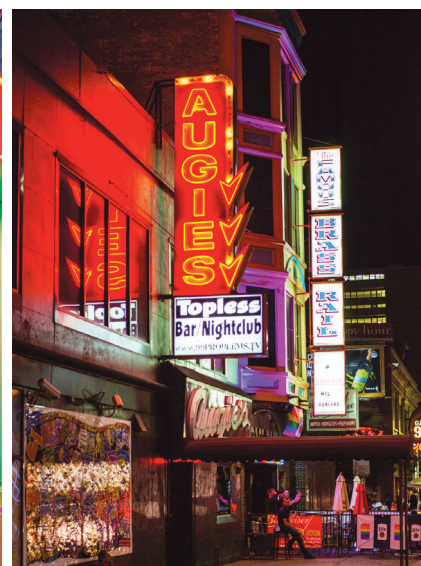
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COLIN MICHAEL SIMMONS

APOCALYPSE NOW

The harbinger that something was wrong came via letter in December. Among the four authors of the missive to Mayor Betsy Hodges was Steve Cramer, president and CEO of the Minneapolis Downtown Council, a business group with more than 400 members (including City Pages and its corporate parent, the Star Tribune).

The letter spoke of a new kind of peril threatening downtown. Unlike years past, when a spike in violent crime cast the city in an uncomfortable light, this cause for alarm was more elusive. The problem wasn't necessarily crime in the technical sense. It was more of a belligerence, a creeping sense of depravity.

People shouting, dropping F-bombs for all to hear. Groups running up and down sidewalks, steamrolling whomever and getting into confrontations. Men urinating on the front doors of businesses, day and night.

"Our growing numbers of workers, visitors, and residents are frequently not experiencing a feeling of safety downtown," the letter said. "Our concerns are fueled by the prevalence of unchecked flagrant, aggressive, and sometimes criminal behavior in highly visible and heavily traveled parts of downtown Minneapolis."

Cramer saw the situation getting worse last summer. People were reporting similar stories from all parts of downtown. It was a change in energy. Whereas Hennepin had long possessed a certain trademark grit, it was now being described as peculiarly base, in flagrant violation of decency and respect.

One incident stood out as a demarcation point. A company had moved its headquarters from a suburb to LaSalle Avenue, requiring employees to park in a ramp north of Hennepin.

One morning last year, a female employee was walking on the avenue when she was sucker-punched by a stranger. Just because.

"The person didn't take her purse or anything. It was just a random act," says

The MPD reports that while incidents of robbery, assault, and burglary are creeping higher, overall crime stats remain unchanged in recent years.

Cramer. "When I'm hearing stories like this one and others... when it's from a group of people who come forward with all sincerity and say something is different and it's not good, that made me personally take notice."

Tim Balfanz, manager of the Saloon, recalls the watershed event for him. One of the bar's longtime patrons, a man in his 60s, had his wallet picked by a young woman "literally three feet from our front door, and it wasn't like it happened at bar close. There was daylight."

The man pursued the thief down the block. Unbeknownst to the victim, she wasn't working alone. He eventually caught the woman on a busy sidewalk. Two men appeared in an instant.

"They knocked him to the ground and basically beat the shit out of him," says Balfanz. "I mean, they hurt him."

"I've lived and worked and been around downtown for 20 years. When this happened, that's what made me start to think something was different. It was like [the perpetrators] had become more blatant. They didn't give a fuck anymore who was around or what time it was."

It's been months since Colleen, who only wants her first name used, went downtown. She was a regular, arriving with her husband to sample restaurants different from those near their Lake Minnetonka home.

But on one Thursday night before 9 p.m., a group of young men made lewd remarks as she and her hubby walked from a restaurant to a parking ramp. Their comments escalated from "you look nice" to "skinny bitch wanting some of this."

The couple found themselves on a lonesome block, save for the four men now following them. Ignoring them didn't work. The couple quickened their gait. Colleen's husband finally stopped and spoke firmly,

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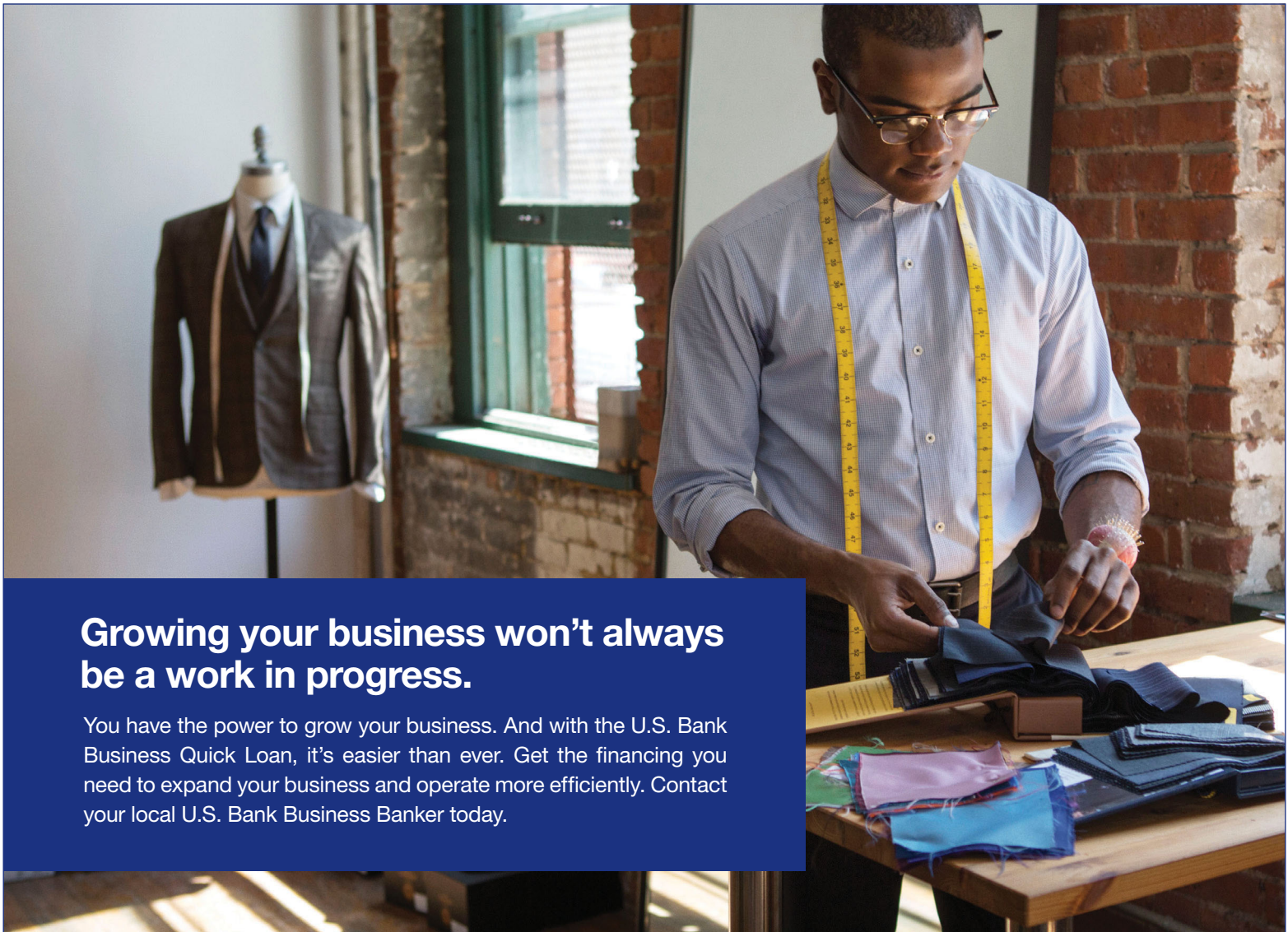
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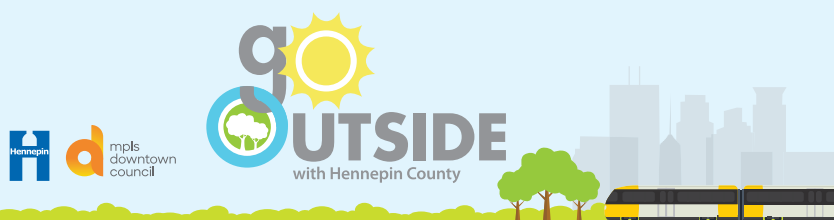


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COLIN MICHAEL SIMMONS

appealing to their sense of honor.

“They laughed at him,” says Colleen, who was scared and veering toward panic. “They laughed like it was hysterical, and I mean they were sincere.”

The men continued to follow until the couple turned a corner and two cops came into sight. The men evaporated into the night.

“I didn’t know what to expect next. That’s what really scared me most,” she says. “It felt like they were enjoying making us feel fearful.”

THE NAKED CITY

Hennepin Avenue is no stranger to a dubious limelight. In 1978, WCCO-TV legend Dave Moore told the story of “a kind of a Midwestern Times Square,” the strip where “fights, drunks, gamblers, prostitutes, car thieves, and traffic accidents are all in a night’s work.”

This time around, there’s no need for TV crews. The Hennepin Theatre Trust’s three venues — the State, Orpheum, and Pantages — form an imperfect triangle on the avenue. For Joan Vorderbruggen, the Trust’s director of public art, the awakening to a rude dawn wasn’t a single incident, but a compendium of moments.

Vorderbruggen spends her lunch hours on Hennepin, if only to learn about the people who frequent the strip. Rare is the unmolested meal. If it isn’t an older man suffering from mental illness, it’s a young mother in an equally bad predicament, asking Vorderbruggen to share her food.

“You go there and eat your lunch and you’ll go crazy from all the people begging you for the food you’re eating,” she says. “You’re going to see a lot of pain and hurt, and it’s generally going to be very uncomfortable and very unpleasant.”

Last year, Vorderbruggen staged an art project on a five-block stretch of Hennepin. What was designed to be “a vibrant destination for everyone to enjoy” deteriorated into episode after episode of a poorly produced reality show.

The Hennepin Theatre Trust’s Joan Vorderbruggen fell in love with the strip as a punk-rock teen.

“People were pissing in the alleys,” she says. “They were drunk. They were high. They were falling over. There were fights. It was scary. It was gritty. And it was emotional.”

But Vorgerbruggen keeps advocating for the avenue. The Theatre Trust’s 5 to 10 on Hennepin seeks to make it into a gathering place for art, music, and activities.

John Sweeney, owner of the Brave New Workshop, has witnessed similar scenes, created by those in the throes of mental illness and others with no such excuse. He calls it “jerkism.”

The behavior ranges from intimidating catcalls to the woman “with the hot ass,” to urinating on building doors.

“Most of the things are not anything horribly dangerous,” says Sweeney. “We’re talking about stuff that are basic societal norms about being kind and civil to each other, behavior from people acting outside the norms. Most of it is the kind of things I would ground my 11- and 14-year-old kids for.”

Sweeney has hundreds of reasons for concern. He moved his operation — 118 employees and 234 shows annually — from Uptown to its location on Hennepin six years ago.

“It just makes you wonder why someone can’t be civil,” he says. “Unfortunately, there seems to be a population of people who come from wherever, who come down there and somehow think it’s okay to be jerks to people.”

And they often come wielding righteousness, elevating their game from jerks to bastards.

“What seems to have happened in the last three or five years,” he says, “is that when they are acting like jerks and someone tries to call them on it, there’s a sense of almost entitlement from them. It’s like

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they're entitled to behave without any consequence or responsibility to the greater community.

"You ask, 'Can you please not litter?' And they act like you've imposed upon their right to litter."

Whether the metastasis of boorish behavior stems from a kind of burgeoning, arrogant criminality or vice versa, it matters nil.

"It's become a level of menace that we have many people reporting they're having a different kind of downtown experience than ever before... which cannot be accepted," says the Downtown Council's Cramer.

Especially when Minneapolis is about to host the X Games in July, the Super Bowl in February, and the NCAA Final Four in 2019.

"We knew we had to try and get out in front of this thing," Cramer says. "We couldn't let it go unchecked."

The business community's plea meant pressure on Mayor Hodges to do something. The city announced a new safety initiative in April.

It was regally titled "Minneapolis Partnership to Create a Safe and Inviting Hennepin Avenue Spring/Summer 2017 Plan," involving conversations with youths, added police, and "Pianos on Parade," allowing people to tickle the ivories.

Whether it will achieve anything remains to be seen.

Historian and author Larry Millett, who's written various books about Minneapolis, is unapologetic about playing the buzzkill. Putting more boots on the ground via outreach workers and police officers won't stamp out wayward behavior, he argues.

"It's like playing whack-a-mole," Millett says. "Knock it down in one place and it'll pop back up in another area. In that sense cities — and Minneapolis is no different — are kind of like growing wild plants that you cannot entirely control."

He also believes the situation can be manipulated by certain parties, such as business interests who want to protect their investments by ensuring downtown has all

There are those who believe Hennepin remains a great asset to the city.

the appearance of friendliness.

"My sense of the situation is there are those people who are more sensitive to the dangers, perceived or otherwise, than others. People's perceptions don't always align with reality."

CITY OF BLINDING LIGHTS

Scott Kolber feels unease the moment he rolls his wheelchair out of the Salvation Army on Currie Avenue and into the morning light. A blood clot claimed one of his legs. And there's not much work for a 47-year-old construction laborer missing a limb.

He's also bipolar and possibly suffering from PTSD from his stint as a Marine, so Kolber kills most of his time traveling along Hennepin and Nicollet avenues.

"This city changes as it gets closer to nighttime," he says. "The dealers and the users come out. Crack, pot, mostly. I've been robbed four times on either Hennepin or Nicollet. They take whatever money I have.... They threaten to beat me up or pull a knife."

Thomas Cramer (no relation to Steve Cramer) is unemployed and can be found downtown almost daily, asking for strangers' spare change. The South High grad has sweet memories of a different downtown. "My grandma used to bring me downtown on my birthday for the soda fountain at the old Walgreen's, a visit to the Foshay Tower, and a movie at the Skyway Theater," he recalls fondly.

Those memories have faded.

"Right now, I'm hoping someone gives me five dollars because five bucks would change my day."

A bus ferries the 56-year-old from his North Side apartment to downtown. It's been his routine since fall.

On this day, he's parked his rolling walker on a Nicollet Mall sidewalk in the throes

of construction hell. Cramer won't specify his medical condition. He moves as if each body part requires mental prodding before it can take action. The walker's handlebars are pointed outward so it can double as a seat. With a cardboard sign propped on his knees, Cramer asks strangers to spare a buck, yet he's praying for a bill with Abraham Lincoln.

"I'm not panhandling. I'm signing," he says. "Panhandling is when someone says give me something. Signing is more civil."

He's especially low on funds since being mugged a second time two weeks ago on

more beers, which is the first thing he wants and the last thing he needs.

"They just jumped me," he tells Schmidt. "These two dudes right here at this corner. Two of 'em."

Within minutes, San will mutate from mildly jarred assault victim to cocky, jocular douchebag. With the assailants long gone and intoxication mitigating any pain, San becomes determined to give Schmidt a hug. When that's not happening, San barks to everyone in a half-block radius that he "ain't nobody's bitch."

He is somebody's husband. San borrows

"IT'S LIKE PLAYING WHACK-A-MOLE. KNOCK IT DOWN IN ONE PLACE AND IT'LL POP BACK UP IN ANOTHER."

Hennepin. He thinks one person, maybe more, blindsided him. Cramer crashed on the sidewalk. Someone ripped off his backpack and bolted. It happened one late afternoon.

Cramer holds up swollen hands and fingers. Dried blood on a kneecap is exposed when he shifts his seat, the rip in his jeans yawning wider.

Both incidents took place as evening approached. There are those downtown, Cramer says, who cuss out the disabled for not getting out of their way fast enough. They makes threats if he won't hand over his backpack, or what's left of his Newports.

"There's always them few that don't give a damn about nobody," he says.

These are the stubborn symptoms of an unhealthy ecosystem, according to the Theatre Trust's Vorderbruggen. "The truth of the matter is Hennepin Avenue... is diseased.

"We have the largest homeless shelter in the state one block from the Orpheum, in addition to the other shelters. For the people who are experiencing homelessness, they have nowhere to go and nothing to do, and many, if not most, suffer from mental illness. It's fucked up. It's so fucked up I can't even believe it."

THE LONG ROAD

Until a day of reckoning arrives, Minneapolis Police are in charge of keeping the peace, delivering a downtown that looks and feels like a good time.

Tonight has been cooperative for Officer Schmidt and the other 40 or so cops on duty, from foot patrols to mounted police to the Bicycle Rapid Response Team.

But there's still "San" from Prior Lake.

He got into a fight with two men on Hennepin. They took his phone and wallet, leaving San without the means to order

a cell to call his wife, who's downtown somewhere. They agree to meet nearby, outside of O'Donovan's Pub.

Schmidt gets how the game is played. Moneyed interests and the city's election-year politics raise the ante. Police are thrown into the middle. He points to crime stats as evidence that downtown hasn't changed, naysayers be damned.

The numbers support him. The First Precinct, which covers downtown, reports that while incidents of robbery, assault, and burglary are creeping higher, the overall stats aren't much different than they were four years ago.

The business community's "opinion counts," Schmidt says. "And it's important as a police department we listen and take into account what they're saying, and we show them this is what we're doing.... Our goal is make it that everyone who comes downtown feels safe.

"But I think it's unfair for anyone to say downtown is unsafe. For anybody coming here, I think what it's about is there has to be a level of personal responsibility that comes with being downtown."

Balfanz disagrees. At the Saloon, he and his closing staff will accompany one another to their cars. They used to not think twice about leaving the bar alone at the end of their shifts. But employees began to say they'd been followed. Groups were forming in front of parking garages.

"I honestly feel less safe now than I ever have, and I'm hearing about it more from people and our customers, where they've started complaining about being harassed coming to or leaving the bar," he says. "Yes, people have always been mugged, their wallet has been taken. It's downtown, right? I don't know if it's a feeling or what. It's hard to put into words. But something has definitely changed." ☐

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BY MECCA BOS

“Never eat fish if you can eat steak.”

My boyfriend says this was a common remark from his dad when he was still alive. His father was a very Minnesotan man, fond of fishing, but even fonder of steak.

There was a time, not so long ago, when a fancy Minnesota night on the town meant one thing and one thing only: the steakhouse. For many Minnesotans, this is still very much the case.

“We have a lot of anniversaries, first dates, birthdays; many people have gotten engaged here,” says Mark Lindemer, who currently owns Arden Hills’ Lindey’s Steakhouse with his brother David.

It may seem strange that the funny little structure on a funny little hill off North Snelling Avenue, with its wood panel-

ing throughout and a lake-cabin vibe, is the place people choose when celebrating their most important life moments. But remember, special occasions call for steak. And this is not just a place for steak, but “The Place for Steak,” as the facade advertises in flashy red neon.

Lindey’s was born in the mid-1950s, when Louis Walter Lindemer had a revelation: “I know how to make a steak.” Not just any steak, but a steak that anyone could enjoy, for a fair price.

“He was just out of the Navy,” says Mark. (Louis passed away in 1994, and Mark and his four brothers took over the business. Now, 23 years later, it rests in the hands of just Mark and David.) “He figured out how to make sirloin. Not filet, not tenderloin, but sirloin, which doesn’t cost an arm and a leg.”

Not costing an arm and a leg is just one of the hallmarks of Lindey’s, a one-of-a-

kind, unlikely, but irresistible force for almost 60 years.

Lindemer began his business in the basement of Minneapolis’ Coronado Cafe, serving some of the very same meals that Lindey’s serves today (albeit a bit cheaper at \$2.35 to \$2.95 per meal). He quickly realized he needed a better venue for his steaks and set his sights on the Wagon Wheel.

The Wagon Wheel was a North Woods-inspired supper club in a 1930s building near Lake Johanna. Arden Hills would have been “up north” at that time, north of all the small, southern Minnesota towns. (Even though no body of water is visible from Lindey’s, you know you’re in lake country. You can practically smell it.)

And that location became Lindey’s lightning in a bottle. In the ’80s they tried launching an outpost in Medicine Lake, and it just wouldn’t go. “We tried the

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wood paneling, the half walls, everything,” says Lindemer. Still, it was a non-starter. There’s something special about the former Prohibition-era supperclub and a once-upon-a-time bottle shop at its entrance. The structure is almost dollhouse-intimate, with a stone fireplace and long wooden bar feeling oversized for the space.

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Chopped is the most economical, a glorified burger without the bun. Prime is the end piece of the beast, and probably best for those with less pink in mind. Love a mid-rare steak? Spring for the “special” sirloin at a dollar more, arriving rosy as a flower petal and tender as can be.

Lindey's cooks the meat to precise steakhouse temps. Rare arrives with a “red cool center”; medium-well is sliced in the kitchen then broiled to remove any pink. This “no tenderloin, no filet” imperative of Lindey's slips from mind as your meat is presented table-side on a sizzle plate and sliced before you.

Other cornerstones of this meal include an iceberg lettuce salad with housemade Thousand Island dressing; all-you-can-eat seasoned potatoes also served on a sizzle plate; towering baskets of garlic bread; and, of all things, pickled sweet watermelon rind in a cup.

Any good restaurant with economics at its heart knows bounteous starches are paramount, and those at Lindey's are not only abundant, but utterly delicious. The garlic bread is warm, fresh, fragrant, and addictive. Ditto the potatoes, a hybrid of smashed and hashed, with crisp brown edges and more seasoning than just garlic (it's a family secret). Finish a plate and another arrives like magic, free of charge.

The steak, butchered and aged in-house, tastes deceptively lavish, with the table-side flourishes making a special occasion out of clever economy.

And therein lies the real magic.

“The longer we keep it this way, the more appeal it's going to have,” says Mark. “And business is good.”

Even though Lindey's is the sort of place with regulars — a place you go because your grandparents went, and then your parents, and then you—they do have a tactic for getting new business: Grab a Lindey's postcard from the holster in the lobby and fill it out. Say whatever

you like, but preferably some variation on: “You gotta try this place.” Lindey's will postmark and drop it in the mail, gratis.

“It's friend-to-friend, and it works,” Mark says.

Think about that. Lindey's wants you to advertise their brand of steak to your friends, not your “friends.” Not the 2,000 virtual-reality acquaintances who “like” your life but are very unlikely to do anything about it.

Instead, tell a friend—one of the few whose address you actually know—to head out for a steak they can probably afford, in a neighborhood that's no longer “up north” but is now very central, and still special.

Center cut, end cut, or chopped, no matter how you slice it, Lindey's is the place for steak, and from one friend to another: Business is good.

There's something special about the former Prohibition-era supperclub.

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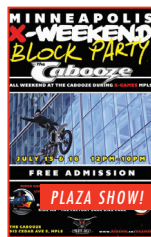
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JULY 21



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W/ CASTER VOLOR
JULY 22



COWBOY MOUTH!
W/ SPECIAL GUEST
JULY 23



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AUGUST 6

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7/1 CABOOZE & FIRST AVE PRESENT **Dirty Heads & Soja** W/ THE GREEN, & RDGLDRN PLAZA SHOW!
7/13 LEOPRESENTS.COM **Behemoth**
7/14 **My Parents Basement**
7/20 **Pets with Human Names** W/ HARPERS JAR, BLINDS, & THE PUSH
8/3 **Cody Johnson** W/ HITCHVILLE
8/5 CABOOZE & MID AMERICA PRESENT **Guitar Legend Dick Dale!**
8/13 LEOPRESENTS.COM **The Rocket Summer 'DO YOU FEEL' 10 YEAR ANNIVERSARY TOUR**
8/16 **Saliva!** W/ STRANGE DAZE
8/17 **Tab Benoit**
8/18 CABOOZE, FIRST AVE, & ROSE PRESENT **Michael Franti & Spearhead 'LOVE OUT LOUD TOUR' PLAZA SHOW!**
8/19 FAT TIRE PRESENTS **TOUR DE FAT**
FEAT. THE RECORD COMPANY W/ BEATS, BEER & BEMUSEMENT PLAZA SHOW!
8/21 LEOPRESENTS.COM **Summer Slaughter Tour 2017**
11/14 CABOOZE & LIVE NATION PRESENT **NEW FOUND GLORY**
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A LIST

SATURDAY A yoga and meditation triathlon P. 26

SUNDAY Dog races and free hot dogs at Canterbury P. 26

TUESDAY Epic fireworks in Minneapolis P. 27

WEDNESDAY 6.28

COMEDY

MATT SADLER

RICK BRONSON'S HOUSE OF COMEDY

Matt Sadler is still plugging away. "Still happily married," he reports, "and I was just featured on the PBS show *Stand Up Empire*." A veteran road comic, Sadler knows how to gauge an audience and adjust his set accordingly. "Depends on where I'm at," he states. "In Tulsa, there are abortion jokes I don't do. In Minneapolis, there are other jokes I don't do. But I tend not to have a plan when I go onstage. I go up and I start talking, and whatever they respond to I go in that direction." Getting to know the town ahead of time can help. "That's one thing I learned early on as a road comic," he says. "Just go drive around the city and you're going to find stuff. You're a comedian, you're a writer, you'll figure it out and find something to write about." That doesn't mean he'll stoop to trashing, say, Wisconsin when he's here. "I understand that works in a lot of places, but I feel like it's a cheap move. Plus, I try to have a new chunk of material when I go onstage just to play with, just to make it interesting." 18+; 21+ later shows. 7:30 p.m. Wednesday through Friday; 9:45 p.m. Friday; 7 p.m. Saturday and Sunday; 9:30 p.m. Saturday. \$13-\$22. 408 E. Broadway, Mall of America, Bloomington; 952-858-8558. **Through Sunday** —P.F. WILSON

COMEDY

MINNESOTA TONIGHT

BRAVE NEW WORKSHOP ETC

The Twin Cities' own version of *The Daily Show* is back for another installment, as *Minnesota Tonight* takes over the Experimental Thinking Centre Theatre inside the Brave New Workshop. Since its inception back in 2015, "Minnesota's only satirical news show" takes place every fourth Wednesday, and features some of the funniest and most interesting people from all over the state giving their take on politics, current events, and anything else that hits close to home. Tonight's show will



KEITH WILLIAMS

feature special guest Patty Morrissey, from Finnegan's Brewery, discussing food access and how the company is helping to feed the hungry locally. The musical guest will be Maria Isa; the Minnesota-based singer/actress/rapper/activist recently released her newest

Public Functionary explores black culture and barbershops at its latest group exhibition.

project, *The Dragon Lady Mixtape*. There's never a dull moment, as host Jonathan Gershberg and the MNT crew

give a hilariously unfiltered view of all things Minnesota, with the perfect blend of snark, sarcasm, and insight. The show just continues to get better with every installment. 18+. 8 p.m. \$10/\$12 at the door. 824 Hennepin Ave., Minneapolis; 612-332-6620. —PATRICK STRAIT

BEER

INSIGHT SUMMER KICK-OFF PARTY

THE HAPPY GNOME

Named City Pages' Best Brewery this year, Insight Brewing has quickly gained attention for its diverse and consistent stable of beers. Tonight, they celebrate the season by showing off four summer varieties. Dankbot is a sticky, piney, and tropical IPA. The Banshee Cutter is described by Indeed as "latte-like," with notes of coffee, citrus, and honey. The Witbier is smooth, wheaty, and spicy. And then there's the newest canned offering, Crazy Aunt, which is perhaps their most unique beer yet. The gin-and-tonic-style ale is brewed with the same ingredients as the famed cocktail, offering a beer/cocktail option for summer that's refreshing — but not quite as boozy as a mixed drink. Insight's staff will be at Happy Gnome this Wednesday handing out free swag and talking barley/hops, with pints for just \$5. 4 to 7 p.m. Free. 498 Selby Ave., St. Paul; 651-287-2018. —LOREN GREEN

HISTORY

MAPPING PREJUDICE

POWDERHORN PARK RECREATION CENTER

It's not breaking news that cities across the country have been subject to race-based restriction practices throughout history. This includes hiring policies, curfews, and segregated spaces and neighborhoods. However, no city has tracked the full extent of these restrictions and their impact. The Mapping Prejudice Project hopes to be the first, as it looks at how these laws and policies worked as a hidden system of American apartheid right here in the land of Minnesota Nice.

CONTINUED ON PAGE 25 ►

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W/ THE GREEN, RDGLDRN
CABOOZE OUTDOOR PLAZA \$30/\$35 DOS / 5PM DOORS / 18+

FRI NOV 03
FIRST AVENUE AND JAM PRESENTS
TEGAN AND SARA'S
THE CON X: TOUR
STATE THEATRE \$30.50-\$60.50 / 7:30PM DOORS / ALL AGES

UP NEXT FIRST AVENUE MAINROOM

GO 96.3 PRESENTS
GO SHOW FT. MISTERWIVES:
BAND CAMP TOUR
WITH THE GREETING COMMITTEE,
BELL THE BAND
HOSTED BY MILES THE DJ
JUN 29

JUN 30
MORE DRAKE NITE
FT. DJ BACH, DJ GREENERY, (CLOUD)

JUL 03
GO 96.3 PRESENTS
MIKE SNOW
WITH KLANGSTOF

JUL 07
DJ KEEZY PRESENTS
THE KLITUATION 1 YEAR
ANNIVERSARY PARTY
WITH DJ SOPHIA ERIS, DJ MISS BRIT,
MARIA ISA, LADY MIDNIGHT,
K.RAYDIO, MANCHITA, AND MORE
HOSTED BY MIC MARY JANE

JUL 08
POPTONE
(DANIEL ASH, KEVIN HASKINS, DIVA DOMPE)
PERFORMING MUSIC FROM
BAURHAUS/TONES ON TAIL/LOVE AND ROCKETS
WITH DJ JAKE RUDH (TRANSMISSION)

JUL 13
ESPN X GAMES AT FIRST AVENUE
FT. PROF AND
AESOP ROCK WITH ROB SONIC
WITH deM aiaS

JUL 14
RADIO K PRESENTS
NICOLAS JAAR LIVE

JUL 19
CITY PAGES PRESENTS
SUBLINE WITH ROME
WITH LESS THAN JAKE

JUL 21
CITY PAGES PRESENTS
ANDREW BIRD
WITH GOULDEN BALLS

JUL 23
89.3 THE CURRENT & FIRST AVENUE PRESENT
AN EVENING WITH
THE REVOLUTION

JUL 29
MIKE STUD (ALL AGES)

AUG 02
JAMES VINCENT
MCMORROW

AUG 04
89.3 THE CURRENT PRESENTS
THE SUBURBS
"HEY MUSE!" RECORD RELEASE SHOW
AND 40TH ANNIVERSARY CELEBRATION
WITH RYAN AND PONY,
DJ JAKE RUDH (TRANSMISSION)

AUG 09
ECHO & THE
BUNNYMEN

AUG 10
TAKING BACK SUNDAY
WITH EVERY TIME I DIE, ALL GET OUT

AUG 11
MOXIE AND TEE SQUARED PRESENT
REBEL, REBEL
ROCK FOR PUSSY XIII -
A TRIBUTE TO DAVID BOWIE
WITH ALL-STAR BAND LED BY JOHN ELLER
HOSTED BY MARY LUCIA, DAVE CAMPBELL

AUG 15
SHAKEY GRAVES
WITH DAVID RAMIREZ

AUG 18
JESSE LARSON
WITH #MPLS, ALEX ROSSI
WITH KAT PERKINS

AUG 22
SIMPLE PLAN
"NO PADS, NO HELMETS... JUST BALLS"
15TH ANNIVERSARY TOUR
WITH SET IT OFF, PATENT PENDING

AUG 24
WASHED OUT

AUG 26
DARK ENERGY PRESENTS
VAMPIRE'S BALL
A RETROSPECTIVE COSTUME PARTY

AUG 29
FIRST AVENUE AND JAM PRESENT
MIDNIGHT OIL
THE GREAT CIRCLE TOUR
WITH THE LIVING END

SEP 12
OH WONDER
ULTRALIFE TOUR

SEP 13
X
40TH ANNIVERSARY TOUR
WITH SKATING POLLY

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ALSO AT FIRST AVENUE

SEP 17
THUNDERCAT

SEP 18
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SEP 19
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SEP 21
THE AFGHAN WHIGS
W/ HAR MAR SUPERSTAR

SEP 23
JOSEPH
W/ BAILEN

SEP 26
REVEREND HORTON HEAT,
FISHBONE AND STRUNG OUT
W/ LOS KUNG FU MONKEYS

SEP 29
JUDAH & THE LION
GOING TO MARS TOUR
W/ THE ACADEMIC

OCT 01
FUTURE ISLANDS
W/ JENNY BESETZT

OCT 02
ANGEL OLSEN
W/ MOUNT MORIAH

OCT 07
BLUE OCTOBER

UP NEXT 7TH ST ENTRY

LAST IMPORT,
NASTY PARADISE,
JOHNNY YUMA, OTTO VAN
WEDNESDAY, JUNE 28

THE USUAL THINGS
'BACKUP PLANS' RELEASE SHOW
W/ THE MODERN ERA, CANDID KID
THURSDAY, JUNE 29

THE LAST BANDOLeros
W/ MICHIGAN RATTLERS
FRIDAY, JUNE 30

CHASTITY BELT
W/ DARREN HANLON
SATURDAY, JULY 1

WILSON MILES
W/ COVENANT, A.C.E.,
KENSOL
SUNDAY, JULY 2

HASTINGS 3000
TOUR KICKOFF AND RELEASE SHOW
W/ CATBATH, AND MORE
MONDAY, JULY 3

ESMÉ PATTERSON
W/ HAR-DI-HAR, AND MORE
WEDNESDAY, JULY 5

DIANA
W/ NICHOLAS KRGOVICH
FRIDAY, JULY 7

UP NEXT TURF CLUB

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THE REVEREND PEYTON'S
BIG DAMN BAND
W/ DUMPY JUG BUMPERS
WEDNESDAY, JUNE 28

CASH'D OUT
W/ JOHN DAVID & THE JERKS
THURSDAY, JUNE 29

GENERAL B AND THE WIZ
ALBUM RELEASE
W/ SLEEPING JESUS, RUBEN
FRIDAY, JUNE 30

AARON GORTON AND THE
DOT DOT DOT, THE PERSON & THE
PEOPLE, A PIANO IN EVERY HOME
SATURDAY, JULY 1

JAKE JONES
W/ FLYING BUFFALOES,
THE FEDERALES
WEDNESDAY, JULY 5

ANDREW COMBS
W/ ALMIGHTY AMERICAN
THURSDAY, JULY 6

CHICANO BATMAN
W/ BRAINSTORY
FRIDAY, JULY 7

PALM
SHADOW EXPERT TOUR
W/ PALBERTA, DOUBLE GRAVE
SATURDAY, JULY 8

JESSICA HERNANDEZ
& THE DELTAS
W/ THE BAD MAN
SUNDAY, JULY 9

THURSTON MOORE
GROUP
WEDNESDAY, JULY 12

UP NEXT PALACE THEATRE

BEST CONCERT VENUE
- CITY PAGES 2017

JUL 16
ALL TIME LOW
YOUNG RENEGADES TOUR
W/ SWMRS, WATERPARKS, THE WRECKS

JUL 26
SOCIAL DISTORTION
W/ JADE JACKSON

AUG 03
GARY CLARK JR.
W/ JACKIE VENSON

AUG 05
BRYAN FERRY
W/ JUDITH OWEN

AUG 15
BELLE AND SEBASTIAN
W/ JULIEN BAKER

AUG 25
2 CHAINZ
'PRETTY GIRLS LIKE
TRAP MUSIC' TOUR 2017

SEP 07
CONOR OBERST
W/ PHOEBE BRIDGERS

SEP 16
SPOON
W/ TWIN PEAKS

SEP 27
GLASS ANIMALS

SEP 28
BROKEN SOCIAL SCENE
"HUG OF THUNDER TOUR 2017"
W/ FRIGHTENED RABBIT

OCT 01
FLEET FOXES

OCT 10
PIXIES
W/ MITSKI

UP NEXT OTHER VENUES

DIRTY HEADS
AND SOJA
W/ THE GREEN, RDGLDRN
CABOOZE OUTDOOR PLAZA
SATURDAY, JULY 1

HIPPO CAMPUS W/ POLICA
W/ LOW, REMO DRIVE, J.S. ONDARA
BAYFRONT PARK (DULUTH, MN)
SATURDAY, JULY 8 (ALL AGES)

MICHELLE BRANCH
THE HOPELESS ROMANTIC TOUR
FINE LINE
SATURDAY, JULY 8

MURA MASA
W/ KUCKA
FINE LINE
TUESDAY, JULY 25

BALLYHOO!
W/ KASH'D OUT
TRIPLE ROCK
WEDNESDAY, JULY 26

BOB SCHNEIDER
W/ TRAVIS LINVILLE
FINE LINE
SATURDAY, JULY 29

MICHAEL FRANTI
& SPEARHEAD
"LOVE OUT LOUD TOUR 2017"
CABOOZE OUTDOOR PLAZA
FRIDAY, AUGUST 18

FATHER JOHN MISTY
W/ TENNIS
SURLY BREWING FESTIVAL FIELD
SATURDAY, AUGUST 19

THAO (OF THE GET DOWN
STAY DOWN)
W/ YOWLER (SOLO)
THE CEDAR
WEDNESDAY, SEPTEMBER 13

JAKE MILLER
THE CEDAR
THURSDAY, SEPTEMBER 14

DOWNTOWN BOYS
TRIPLE ROCK
FRIDAY, SEPTEMBER 15

ÁSGEIR
FINE LINE
THURSDAY, SEPTEMBER 21

STAND-UP COMEDY



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Laurie Kilmartin
takes inspiration
from Carol Burnett.

COURTESY OF THE STANDUP

CONTINUED FROM WEDNESDAY ►

History and geography experts working on the project include Kevin Ehrman-Solberg, a graduate student at the U of M; local historian Penny Petersen; and Kirsten Delegard, scholar-in-residence at Augsburg College and founder of Historyopolis, a site that examines how Minneapolis has developed and changed over time. Together, they will lead Wednesday's hands-on session, where you'll dig into Minneapolis property records from the 20th century. Get ready to help contribute, and make sure to bring a laptop. More info on the project can be found at mappingprejudice.org. 7 to 9 p.m. Free. 3400 15th Ave. S., Minneapolis. —SHEILA REGAN

THURSDAY 6.29

COMEDY

LAURIE KILMARTIN

ACME COMEDY CO.

"For some reason, my parents weren't bringing home Richard Pryor records," laughs comic and writer Laurie Kilmartin when asked about how she first became interested in comedy. "My entry into comedy was through Carol Burnett. Now when I look back I realize she was doing crowd work right up top. She'd open the show, take questions, and then go into sketches. It was a very standup opening to the show." Not surprisingly, she gravitated toward sketch and improv, but switched to standup when she realized she wouldn't have to depend on others. Currently a writer for *Conan*, she never had plans for a career as a TV writer. "It never occurred to me," she says. "It always seemed like a guy's job and you had to be a certain type of guy to do it, and like in a crony sort of way." Her first writing job was on *Tough Crowd*

with Colin Quinn. Quinn insisted on only hiring standups. "I was like, 'Oh, I do standup. I can do that.'" Once she got into it she fell in love with the stability of it. She still does standup regularly, mostly in Los Angeles. "We write a lot of jokes on *Conan*, and most of them don't get used—and for good reason. But I'm never like, 'I'll use that in my act,'" she explains. "I just don't do politics in my act. I save my act for my life and those frustrations that are a little more universal." In 2017, Kilmartin released her second CD, *45 Jokes About My Dead Dad*. 18+. 8 p.m. Thursday through Saturday; 10:30 p.m. Friday and Saturday. \$15-\$18. 708 N. First St., Minneapolis; 612-338-6393. **Through Saturday —P.F. WILSON**

FRIDAY 6.30

THEATER

IDIOT'S DELIGHT

PARK SQUARE THEATRE

The 1936 recipient of the Pulitzer Prize for Drama, playwright Robert E. Sherwood's *Idiot's Delight*, can be read as a curious relic of a bygone age. Infused with satiric observations on the aftermath of World War I, the work applies a kind of drawing-room quirkiness to the global clashes of the early 20th century. Set aside the historical bias, however, and one finds a rousing vehicle for skewering social orders. This revival from Girl Friday Productions gathers an eccentric range of figures from various nations and vastly different lifestyles in a remote resort in the Alps. Newlyweds mix with munitions manufacturers while Marxists mingle with an American showman and his retinue of glitzy ingénues. Against the backdrop of an approaching war, this unlikely company serves as a global

CONTINUED ON PAGE 26 ►

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with guest

MAIDEN DIXIE

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SAT, JULY 22

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THE
FABULOUS
DEL
COUNTS**

Doors 7pm • Dance Lessons 7:30pm
Music 8:30pm • 21+

SAT, AUGUST 5

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A-LIST

CONTINUED FROM FRIDAY ►

microcosm, volleying absurdities with chaotic urgency. Directed by Craig Johnson (winner of an Ivey Award for his direction of Girl Friday's 2011 staging of *Street Scene*), *Idiot's Delight* features a 17-member ensemble consisting of some of the Twin Cities' finest actors. 7:30 p.m. Thursdays through Saturdays; 2 p.m. Sundays. \$40-\$60; \$27-\$37 preview show Thursday, June 29. 20 W. Seventh Pl., St. Paul; 651-291-7005. **Through July 23 —BRAD RICHASON**

SATURDAY 7.1

ART/GALLERY

THE SHOP

PUBLIC FUNCTIONARY

Black artists ruminate on the culture, hair, and iconography of the black barbershop in Public Functionary's latest exhibition, "The Shop." The show features revered Twin Cities artists such as Ta-Coumba Aiken and Seitu Jones, MCAD students Candice Davis and Malakai Davis-Greiner, and MCAD alumni Bobby Rogers and CRICE Kahlil, who curated the show. There will also be work from Madison-based animator/illustrator Noah Lawrence-Holder, plus Twin Cities artists Emma Eubanks and Keith Williams. Check out paintings, photography, screen prints, drawings, and digital art from these artists. There will be an opening reception at 7 p.m. Saturday, July 1, and an artists' talk at 7

p.m. on Thursday, July 13. Free. 1400 12th Ave. NE, Minneapolis; 612-978-5566. **Through July 15 —SHEILA REGAN**

SUNDAY 7.2

BARHOPPING

**A ROASTIN'
TOASTIN' SUMMER**

FULTON TAPROOM

There's no better way to celebrate the Fourth of July than basking in beer, barbecue, and sun. So head to Fulton's North Loop taproom, where the brew will flow and, for the afternoon only, the barbecue is bottomless. Besides the delicious beers on tap and an excellent open-air patio, Fulton is bringing in the Fabled Rooster for an all-you-can-eat barbecue menu from noon until 5 p.m. With a live soundtrack from the Belfast Cowboys, it's the perfect Sunday-afternoon indulgence in the middle of what will be (for the lucky) a long holiday weekend. As for brew, try the new juicy Hopstar or a classic Sweet Child of Vine. Noon to 5 p.m. Free; all-you-can eat is \$25. 414 Sixth Ave. N., Minneapolis; 612-333-3208. **—LOREN GREEN**

MONDAY 7.3

HOLIDAY

FIREWORKS SPECTACULAR

CANTERBURY PARK

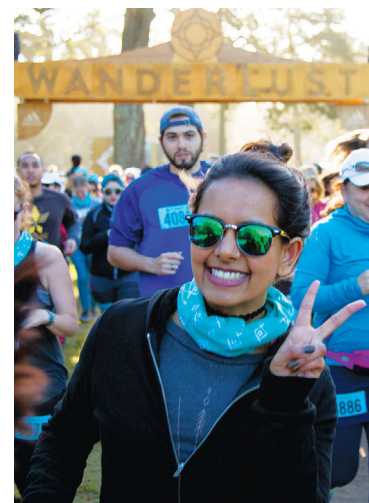
Once again, Canterbury Park is getting patriotic with two days of festivities.

SPORTS

WANDERLUST 108

HARRIET ISLAND REGIONAL PARK

For most people, triathlons are endurance events designed to push them to their physical limits. But this Saturday, a different sort of athlete will descend on Harriet Island Park for the world's first and only "mindful triathlon." Presented by Wanderlust, a global yoga lifestyle group based in Los Angeles, the event will challenge participants to run a 5K, take on a 90-minute yoga flow class scored by a live DJ, and clear their mind and relax their body with 30 minutes of guided meditation. If that trio of mind/body/soul fitness isn't enough, you can sign up for a number of different classes taking place throughout the day, such as aerial yoga, hooping, walking meditation, photography, and essential-oils workshops. Triathletes will also have the chance to sample local food, listen to musicians, and shop from artisanal vendors, making this the only multi-event challenge that will complete your spirit instead of testing your will. Tickets and more info can be found at wanderlust.com. 7:30 a.m. to 3:30 p.m. \$20-\$45. 85 W. Water St., St Paul. **—PATRICK STRAIT**



DIANA GERSTACKER FOR WANDERLUST FESTIVAL



Find fireworks big and small at Red, White, and Boom.

STAR TRIBUNE SPECIAL TO THE STAR TRIBUNE

Things kick off on Monday, where in addition to racing throughout the evening there will be free pony rides for kids, face painting, and a petting zoo. Local country group Maiden Dixie will provide live music, and the evening will conclude with a large fireworks show. Festivities continue on Tuesday with free hot dogs for everyone all day. Watch adults compete in a hot dog eating contest, while little ones will attempt to scarf down cocktail weenies. The day will also feature mini races with dachshunds and corgis, which should be pretty freaking adorable. 4 to 11 p.m. Monday; 12:45 p.m. to 6 p.m. Tuesday. \$7-\$9. 1100 Canterbury Rd. S., Shakopee; 952-445-7223. —JESSICA ARMBRUSTER

TUESDAY 7.4

FOOD/SPORTS

8TH ANNUAL DIAMOND DOG EATING CONTEST

THE DEPOT TAVERN

Fusing two commonly cited aspects of the American character—competitive aspirations and a tendency for overconsumption—hot dog eating contests have become something of a July 4 tradition across the nation. The annual Diamond Dog Eating Contest, sponsored by First Avenue and City Pages, puts a funky spin on the art of gastronomical gorging. Rather than settle for the standard frank, this event celebrates the titular culinary creation, a deep-fried quarter-pound all-beef hot dog wrapped in bacon and folded into a pretzel bun. While even a single serving can present a daunting challenge for standard appetites, 10 daring contestants will push themselves to gluttonous extremes by consuming as many of the supersized hot dogs as possible within the span of 10 minutes. In addition to the thrill of victory, the ravenous contestants will be vying for First Avenue memberships,

concert tickets, and gift cards to the Depot Tavern. Those unwilling to risk digestive malaise, however, are welcome to stop by and cheer on the contenders. With charismatic musician Mark Mallman serving as host, the Diamond Dog Eating Contest promises a raucous celebration of our independence, proving that expressions of patriotism can take many forms, including the voracious devouring of encased meats. All ages. 11 a.m. Free. 17 N. Seventh. St., Minneapolis; 612-338-1828. —BRAD RICHASON

HOLIDAY

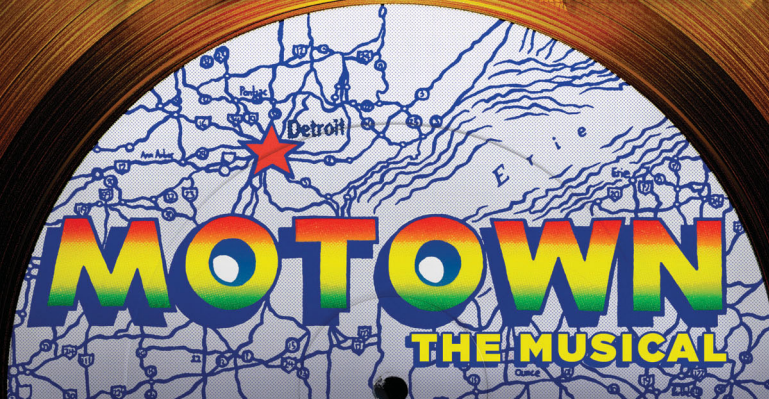
RED, WHITE, AND BOOM

VARIOUS LOCATIONS

Regardless of where you land politically, it should be pretty easy to concede that this has been a rough year for the United States. It seems a little fitting, then, that America's birthday awkwardly falls on a Tuesday this summer. You can celebrate, but chances are high that you have to head into work the next morning. For Minneapolis holiday happenings, things kick off on Monday at Nicollet Island with live music from Annie Mack at 7 p.m. At dusk, *Captain America: Civil War* will screen. On the Fourth, the big fireworks show will pay tribute to our country. Family fun will kick off at 6 p.m. at Father Hennepin Bluff Park, but really any place you can find along the Mississippi should score you views. If you're on the west side, crowds will be found from Third Avenue to Gold Medal Park, with popular viewing spots around Mill City Museum and the Guthrie. On the east side, Southeast Main Street from Aster Cafe to the Soap Factory will have places to watch. Beware if you're planning on streaming tunes while you take in the show; cell phones struggle to find service in most of these areas. The fireworks are at 10 p.m. Free. More details can be found at www.minneapolisparcs.org. 65 SE Main St., Minneapolis. —JESSICA ARMBRUSTER

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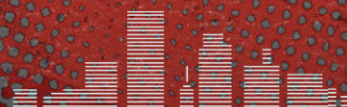
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CRIMINAL MASTERMINDS, RELUCTANT HENCHMEN

Edgar Wright abandons the laughs (sort of) for a full-bore heist flick



Ansel Elgort
with Lily James

WILSON WEBB

BY TONY LIBERA

Both comedies and their creators rarely get the credit they deserve, so it's not a total surprise that writer-director Edgar Wright has flown under the radar.

With *Shaun of the Dead*, *Hot Fuzz*, and TV's *Spaced*, Wright has proven himself to be not only one of the funniest directors working today, but also one of the most interesting.

In *Baby Driver*, Wright abandons the goofballery and tries his hand at a full-bore action flick. While we do lose some of the quirks that make his movies unique, as a genre piece, Wright's latest film outdoes many contemporary takes.

Baby (Ansel Elgort) is a getaway driver, a precocious talent whose teenage years were spent joyriding in stolen cars and screwing with the police. One of those

cars, and its valuable contents, belonged to Doc (Kevin Spacey), a criminal mastermind who's been forcing Baby to repay what he stole, one robbery at a time. After years of helping Doc, Baby needs one more job to get out for good.

Of course, in the world of heist movies, it's never that simple. Baby, who doesn't say much and listens to music 24/7 due to constant tinnitus, has fallen in love with a melodious waitress named Debora (Lily James). Now Doc has leverage to keep his lucky driver in the game.

It would be impossible not to draw some comparisons to 2011's *Drive*, the Nicolas Winding Refn masterpiece featuring a taciturn getaway driver who becomes smitten with a waitress and thus has something to lose. That said, *Baby Driver* feels more accessible and has a lot more fun with the premise.

There aren't necessarily uproari-

ous laughs, but there's certainly more comedic relief, and a classics soundtrack of Linklater proportions that at times makes the movie seem more like the music video for a massive playlist than a narrative film.

On the technical side of things, *Baby Driver* shows a few of Wright's signature moves: clever use of diegetic sound, intricate long takes, punchy close-ups. But it's the car chases that stand out, and that's obviously what you need out of a movie called *Baby Driver*.

Years of spoofing action tropes have imbued Wright with the skill to pull off some badass stunts without the ironic wink. In the opening scene, Baby zips around Atlanta in a red Impreza WRX, evading cops post-robbery with insane J-turns, skillful drifting, and an otherworldly use of physics. These moments only mark the beginning of Wright's clever

BABY DRIVER

directed by Edgar Wright
area theaters, now showing

spins on what can be a tired component of the heist movie.

However, Wright's loyal following may have a problem with what happens between the car chases, as the story in *Baby Driver* can dip into formulaic territory. Wright's at his best when he's toying with genre conventions for a laugh, paradoxically allowing his heartfelt moments to resonate fully. Without the overarching punchline, the movie feels a bit too normal and never hits Wright's usual peaks.

There are times when *Baby Driver* doesn't even feel like an Edgar Wright movie. And for a director who's made some of the most engrossing films in recent memory, that's a shame. **C**

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SUNDAY WITH SONDHEIM

A great supporting cast brings a classic work to life



T CHARLES ERICKSON

BY JAY GABLER

The division of emotional labor between men and women has changed significantly since the 1980s—let alone the 1880s. That inevitably dates *Sunday in the Park with George*, although the Guthrie Theater gives Stephen Sondheim's 1983 musical a lucid and engaging production.

Sondheim and playwright James Lapine hit their core themes from the opening scene, as post-Impressionist great Georges Seurat (a bland Randy Harrison, familiar from *Queer as Folk*) takes his sweet time rendering a sketch of the too aptly named Dot (Erin Mackey), his muse and lover. Dot is literally chafing under the demands of George's art, as she stands sweating in a heavy dress that ultimately unfurls for her to step out-of-body and survey the situation.

Dot loves George, but he's preoccupied with the creation of what will become his masterpiece, *A Sunday Afternoon on the Island of La Grande Jatte*. She'll ultimately have a prominent place in that painting, and over the course of the musical's first act we meet the motley cast of characters who will also populate that crowded canvas.

The aspect of *Sunday in the Park* that remains most enjoyable is Sondheim's depiction of this unruly crew being corralled into Seurat's sedate tableau, and director Joseph Haj excels with his sublime supporting cast.

A talky pair of eligible ladies (Cat Brindisi and Christian Bardin) set their sights on two stoic soldiers (David Darrow and Benjamin Lohrberg). The painter's mother (Christine

SUNDAY IN THE PARK WITH GEORGE

Guthrie Theater
818 S. Second St., Minneapolis
612-377-2224; through August 20

Toy Johnson) searches for shade along with her nurse (Emily Gunyou Halaas), who's planning a risqué rendezvous with a lustful coachman (Sasha Andreev). A grumpy boatman (Justin Lee Miller) candidly assesses the scene.

At the center of the story, though, are the tortured artist and the woman who ultimately leaves him for a kind but uninspiring baker (Max Wojtanowicz). In the second act, the show flashes forward to the 1980s, where Seurat's great-grandson (Harrison again) is an artist celebrating his ancestor's legacy. He's at a creative crossroads, requiring Dot to appear from beyond the grave and offer encouragement.

There's a lot of plot here, but Haj patiently draws out the various strands. The stakes are always clear—and so is the pristine singing, thanks to an impeccable sound mix that incorporates a vigorous orchestra ensconced behind a scrim.

The Wurtele Thrust Stage complicates the task of animating a rectangular painting, but scenic designer Jan Chambers compensates for the lack of a conventional proscenium by erecting an immense onstage frame that, like the rest of the set, is white. That allows Caite Hevner's precise projections to depict the setting as it evolves into a very familiar work of art that's taken on new layers of meaning by the time its subjects emerge for their curtain call. **C**

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—Robert Abele, LOS ANGELES TIMES

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STREET *Style*

CULTURE PIECE The magazine celebrated with a fashion show at Can Can Wonderland on June 18. **BY ELLEN LAWSON**



YAYRA YASMIN

16, STUDENT

What are you wearing?

Zara premium hem distressed jeans from Buffalo Exchange, shoes also from Buffalo Exchange.

Describe your style:

Fashionable nerd.

Best style-watching in the Twin Cities?

Soundset.

What's your favorite decade for style?

Definitely the '90s. That decade has very much inspired my own style.



WESLEY WHITFIELD

21, STUDENT, HOSPITAL NUTRITION AIDE

What are you wearing?

Traditional Indian Kurta, linen pants, Judaica Israel sandals.

Describe your style:

Summer look with a Mediterranean twist.

What in art, music, or fashion needs celebrating right now?

Art, music, and fashion needs: diversity, exploration, and taking risks.

What's your favorite decade for style?

1980s.



JOHNNAY LEENAY

24, DIVERSITY IN THE ARTS CURATORIAL FELLOW

What are you wearing?

Jumper from Buffalo Exchange, Steve Madden platforms from B. Resale, and an over-the-top drink that looks (and smells) like a carrot.

Describe your style:

On-the-go granny who was once an art teacher.

Best style-watching in the Twin Cities?

B. Resale, Soul Friday, and simply walking down Lake Street.



VALENTINO EMWIN

25, MODEL, VISUAL AND STYLE CURATOR

What are you wearing?

Vintage Gucci tee, Tommy Hilfiger cropped pants, Gucci Ace low tops, Versace rings.

Describe your style:

I tend to describe my style as 'comfort and vibe' because I hate categorizing my style. I strongly believe style should be about comfort.

What in art, music, or fashion needs celebrating right now?

Authenticity and individuality.

What's your favorite decade for style?

'70s and '80s because people were more free and didn't follow the norm on expression.

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SATURDAY, JULY 1ST



THE LOFT
CRANKDAT

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THURSDAY, JULY 13TH



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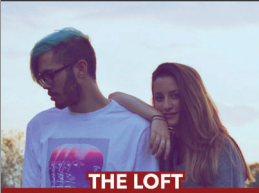
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18+ / DOORS 7 PM / \$31.50

And Prince said,
“Let there be
outtakes.”



AP PHOTO/ALEX BRANDON

CRACKING THE VAULTS

Previously unreleased Prince tracks from the '80s let you be nostalgic for music you've never heard before

BY KEITH HARRIS

What if you had a chance to assemble a brand new Prince album from his unreleased '80s recordings?

That's essentially what Warner Bros. and NPG Records have done. Last Friday, Prince's former label and his own boutique imprint released a newly (and much belatedly) remastered version of *Purple Rain*. There's also a Deluxe Edition, as there always is with such items, but this one is special: It includes a bonus disc of 11 tracks culled from recordings Prince made from 1983-1984, at the peak of his fame, several exhumed from that vault we've heard so much about.

Some of these songs have floated around as bootlegs, others have emerged over the years in alternate versions, a few have been unheard in any form. Still, all sound recognizable in a way that'll trigger a nostalgic

twinge, because they're constructed from the components of the Minneapolis Sound that Prince perfected on *Purple Rain*: the electronic slap of the Linn LM-1 Drum Computer, the woozy symphonics of the Oberheim synthesizer, the gauzy harmonies of Wendy and Lisa, that guitar.

The first official posthumous collection of Prince rarities (and surely not the last) is a thing worth sifting through track by track.

"The Dance Electric"

This doomy funk track may sound familiar—Prince handed it off to André Cymone for his pal's 1985 album. The apocalyptic message with which it opens—"Love your enemies/There isn't much time"—is familiar too: It's like a lyric from a chaster "1999" or a saner "Let's Go Crazy." For 10 unyielding minutes the drums slap each other around and Prince chants the same chorus as the groove ebbs and flows and builds and mutates.

"Love and Sex"

"Uh huh huh huh huh!" Prince grunts flamboyantly over a clamorous opening drum fill, followed by a dare of "Come on baby, hurt me." Then, a whiplash groove established, he gets metaphysical—he's in favor of both love and sex (like you had to ask), and his primary concern about the afterlife is, sensibly enough, what the nookie's like there. Listen closely and you can hear a soft "verse two" vocal cue left in the mix.

"Computer Blue (Hallway Speech Version)"

About midway through the much-coveted 12-minute alternate version of the *Purple Rain* track, the robotized voices of Wendy and Lisa re-emerge to pity the "poor lonely computer" that needs to learn the difference between love and lust. Then, as the band cooks and the guitar overheats, Prince narrates his dreamlike wanderings through the titular hallway. It's the kind of crazy epic he could only pull off at his peak, sexily undercutting its pretension with a lewd wink. But the Deluxe Expanded Edition of *Purple Rain* also includes a disc of radio edits, dance mixes, and b-sides, and wouldn't this feel more at home there?

"Electric Intercourse"

The first appetizer for this project, which surfaced back in April, might be the best

thing here. Bumped from *Purple Rain* after Prince dreamed up "The Beautiful Ones," it's a more playful ballad than the showstopper that replaced it. A piano drizzles like raindrops, orchestral synthesizers wrap around the production like heavy velvet curtains, and electronic drums bound from channel to channel with ping-ponging finesse. The chorus follows up "I'll shock you with my lips" with "Darling, don't you know/Your Technicolor climax is at my fingertips?" and the vocal gets so impatiently worked up by the climax it's like Prince started fucking without you.

"Our Destiny/Roadhouse Garden"

In the first half of this odd suite, Lisa Coleman quavers flirtatiously over subtle electronic percolation and a light bass-drum tap broken by periodic eruptions of a multicolored bloom of synthesized strings. "I don't wanna have your baby," she tells her lust object. "But you gotta be the finest specimen I've ever seen." Prince then emerges on "Roadhouse Garden," using a deeper, more soulful voice than customary for him at the time, for a strolling bit of pastoral electrofunk.

"Possessed"

This ingeniously layered synthesizer fantasia would have fit right in on 1999. Throughout, an eerie new-wave keyboard riff wends over a jerky funk beat as Prince hyperventilates with irresistible abandon, moaning, "Someone's in my body." If you think you've heard it before, an instrumental snippet plays briefly during one scene in *Purple Rain*, and the track surfaced on the *Prince and the Revolution: Live* VHS released in the summer of 1985.

"Wonderful Ass"

Written for (and somehow rejected as too risqué by) the Violent Femmes, this pro-butt strut is buoyant and debonair rather than lowdown and leering. And such fancy lyrics! One verse rhymes three-syllable words that end in "-ate," just like on INXS' "Mediate," and if there's a Nobel Prize for non sequiturs, Prince should win for this quatrain alone: "You do not understand my quirky ways/My crazy logic leaves you in a daze/Think my neurosis is just a phase/You've got a wonderful ass."

"Velvet Kitty Cat"

Here's the kind of charming minor recording you always hope projects like this will dredge up, a cut so slight Prince would never



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MUSIC

slot it on an LP himself, just a suave, slurry vocal slinking across a purposely dinky lite-funk beat.

"Katrina's Paper Dolls"

Quiet, empathetic, and graceful, this tale of a woman who sits at home snipping paper dolls—"one doll for every day her old man's been gone"—anticipates the investigations into the female experience Prince would later conduct on *Sign o' the Times*. And yes, Katrina is Vanity's middle name.

"We Can Fuck"

Don't let that title get you too worked up. You may have already heard this track as the generically named George Clinton duet on *Graffiti Bridge*: "We Can Funk." You'll probably prefer the X-rated version, though it's a bit disappointing that the climactic funk jam here is a retread.

"Father's Song"

Written by Prince's father, John, this lovely instrumental, which recurs throughout *Purple Rain* and plays a role in the movie's plot, works well as a coda in its full five-minute version.

In short, good stuff, and though this collection won't profoundly change the way you hear or think about Prince's classic music, it does allow us to indulge a curious hypothetical: This is what a terrific Prince album that had no hit singles would have sounded like in 1984. Nothing here would have edged past Michael or Bruce or Madonna—or even Huey or Lionel or Phil—to top the charts in its day. And whatever treasures emerge from the Paisley deep in the future, I doubt we'll ever hear a woulda-been-a-hit. After all, Prince was many things: prolific, mercurial, brilliant, fussy, a wonderful ass in more ways than one. But he sure wasn't dumb. **CB**

CRITICS' PICKS

CHASTITY BELT

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When the Seattle quartet Chastity Belt unlocked their sound on their intentionally misspelled 2013 debut, *No Regerts*, it mixed up post-punk aggression and silly (though pointed), off-the-stall humor—"Pussy Weed Beer," "Giant (Vagina)"—with the knotted, slightly dissonant guitar sound of Northwest bands like Sleater-Kinney. Two albums later, on this year's *I Used to Spend So Much Time Alone*, CB have opted for maturity, ditching the snark and merging their disparate extremes to create a moody, world-weary nugget rippling with the gravity and charm of prime S-K. There's plenty of angst on the new disc—"Fucked up, anxious, full of

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MUSIC CRITICS' PICKS

fear," Julia Shapiro wails on "This Time of Night"—while the slightly off-kilter guitars and tight, unsettled percussion of drummer Gretchen Grimm and bassist Annie Truscott hint at a chilly, barely suppressed urgency. The pent-up restraint finally explodes on the careening, cathartic finale, "5 am." Darren Hanlon opens. 18+. \$12-\$14. 8 p.m. 701 First Ave. N., Minneapolis; 612-338-8388. —RICK MASON

A GIANT DOG

TRIPLE ROCK SOCIAL CLUB, SUNDAY 7.2
Like their contemporaries Sheer Mag and White Reaper, A Giant Dog pay idiosyncratic homage to '70s rock. Across their three punnily named albums so far — *Fight*, *Bone*, and *Pile* — the Austin band have consistently shown an affinity for swaggering, boozy T. Rex choogle, with lead vocalist Sabrina Ellis singing of hedonism — which, at least in AGD's case, is not to be confused with happiness. Joining the roster of the venerable Merge Records seems to have boosted the band's confidence and sense of freedom, judging by raucous *Pile* earworms like "Sex & Drugs" and "& Rock & Roll," and by occasional stylistic departures like the Britt Daniel-assisted acoustic strummer "Get with You and Get High." The band is gearing up to release their second Merge LP, *Toy*, produced by singer/guitarist Andrew Cashen and engineered by Loretta Lynn and Cat Power collaborator Stuart Sikes. With Teenage Moods, France Camp, and Bug Fix. 18+. 8 p.m. \$8. 629 Cedar Ave. S., Minneapolis; 612-333-7399. —MICHAEL MADDEN

GO FEST '17

CABOOZE OUTDOOR PLAZA, SUNDAY 7.2
Go 96.3 has once again booked an impressive lineup for its annual Go Fest. The man behind headline act Bleachers, Jack Antonoff rose to fame as a member of the popular but divisive trio fun., and he's since proven to be an undeniable modern-day pop mastermind. After recent collabs with everyone from Taylor Swift to Tegan and Sara, he's fresh off the release of the second proper Bleachers album, the characteristically bombastic *Gone Now*, and his songwriting and production are all over Lorde's excellent new *Melodrama*. The stylistically restless NOLA rockers Mutemath are set to follow up their 2015 album, *Vitals*, with *Play Dead*. Auckland synth-rockers the Naked and Famous have the single biggest song of any of this year's Go Fest acts (the massively yeah-yeah-yeah-ing "Young Blood"), but they've also shown an underrated penchant for nuance, most recently on last year's *Simple Forms*. Also performing are Muna and the Unlikely Candidates, plus Minnesota acts Step Rockets, Whosah, and Jeanne Taylor. 1:45 p.m. \$29.96-\$96. 917 Cedar Ave., Minneapolis; 612-338-6425. —MICHAEL MADDEN

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Quickies

Short and sexy questions, short and simple answers

If your partner's social media makes you uncomfortable—whether it's the overly friendly comments they get on their photos or vice versa (their overly friendly comments on other people's photos)—do you have the right to say something?

You have the right to say something—the First Amendment applies to relationships, too—but you have two additional rights and one responsibility: the right to refrain from reading the comments, the right to unfollow your partner's social-media accounts, and the responsibility to get over your jealousy.

A couple invited me to go on a trip as their third and to have threesomes. I am friends with the guy, and there is chemistry. But I have not met the girl. I'm worried that there may not be chemistry with her. Is there anything I can do to build chemistry or at least get us all comfortable enough to jump into it?

Get this woman's phone number, exchange a few photos and flirty texts, and relax. Remember: You're the very special guest star here—it's their job to seduce you, not the other way around.

My partner really wants an open relationship; I really don't. He isn't the jealous type; I am. We compromised, and I agreed to a threesome. I want to meet him in the middle, but I really hate the idea of even a threesome and can't stop stressing about it. What should I do?

You should end this relationship yourself or you can let an ill-advised, sure-to-be-disastrous threesome end it for you.

Any dating advice for people who are gay and disabled?

Move on all fronts: Go places and do things—as much as your disability and budget allow—join gay dating sites, be open about your disability, be open to dating other disabled people. And take the advice of an amputee I interviewed for a column a long, long time ago: “So long as they don't see me as a fetish object, I'm willing to date people who may be attracted to me initially because of my disability, not despite it.”

Why do I say yes to dates if I love being alone?

Because we're constantly told—by our families, our entertainments, our faith tradi-



Dan Savage

tions—that there's something wrong with being alone. The healthiest loners shrug it off and don't search for mates, the complicit loners play along and go through the motions of searching for mates, and the oblivious loners make themselves and others miserable by searching for and landing mates they never wanted.

Gay guy, late 20s. What's the best timing—relative to meals and bowel movements—to have anal sex?

Butts shouldn't be fucked too soon after a meal or too soon before a bowel movement. For more info, read the late, great Dr. Jack Morin's *Anal Pleasure and Health: A Guide for Men, Women, and Couples*.

My sister's husband describes himself as sexually “vanilla.” She says she hasn't had an orgasm without a vibrator in seven years. They are currently separated, and he wants her back. If he makes some lifestyle changes (stops smoking so much weed, goes to the gym), is there hope for her sex life?

Does your sister want him back? If so, taking him back is the only way to find out if he's willing to make these lifestyle changes and make them permanently.

My girlfriend and I are having a debate. Which is more intimate: vanilla sex or sharing a whirlpool bath with someone? Can you settle this?

No.

Do you think a relationship in this day and age can last forever?

Some relationships last forever and should, some last forever and shouldn't. “Forever,” here defined as “until one or both partners are dead,” isn't the sole measure of relationship quality or success.

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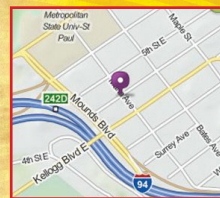


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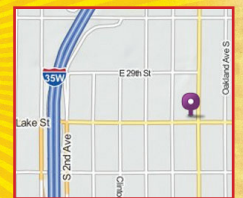
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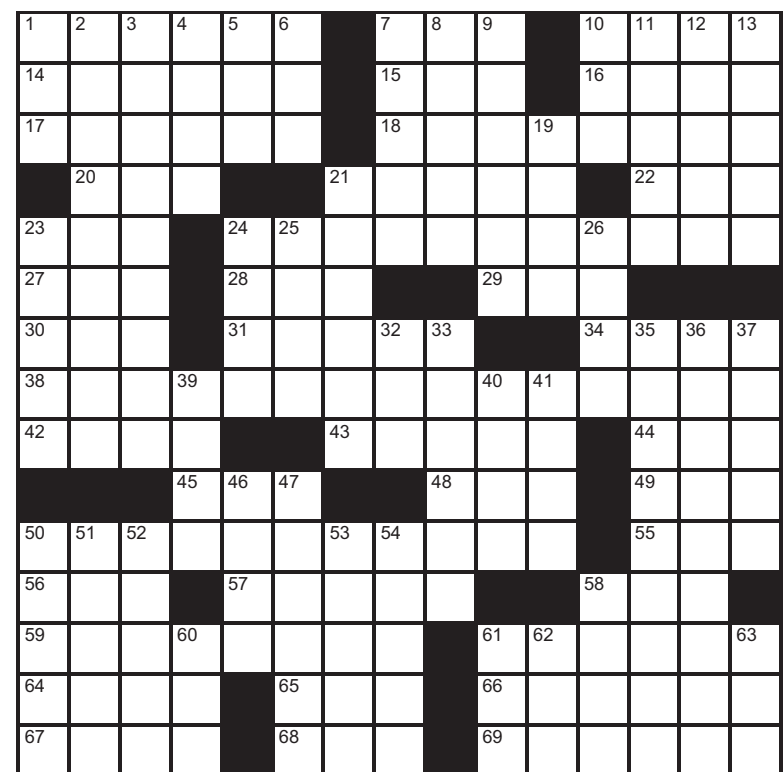
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DEFY EXPECTATION

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Across

- 1 Video game classic with the catchphrase "He's heating up"
7 Pinterest president Kendall
10 Band letters
14 "Isn't that fan-cy!"
15 Like a moody teen, maybe
16 Hilltop view
17 Folks at the Wayne Manor family reunion?
18 Our prof's helper might?
20 It's knot-worthy
21 Unground oats, say
22 Before, archaically
23 Its symbol is an omega
24 Short and thickset owl?
27 Melodramatic sadness
28 French accord
29 "Be on the lookout" announcement, briefly
30 Total fruitcake
31 ____ Hall
34 FAQ fodder
38 Employs a civil wrong when all other civil wrongs failed?
42 Parisian pop
43 Go from paper to plastic
44 Hobby collector's purchase
45 "I never sleep, cause sleep is the cousin of death" rapper
48 Obesity meas.
49 Swelling treatment
50 Sharpen some hamburger?
55 ____ es Salaam
56 Listening device
57 Was sick

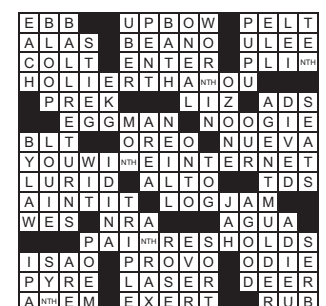
- 58 Endings of turns in some game apps
59 Argument about whether "shooby dooby doo" or "de dop too wah" is better?
61 Slogan for some of those on the left, and, if read a different way, an explanation of this puzzle's theme
64 Scorer John
65 Córdoba uncle
66 Showered in the spring
67 ____-Ball
68 Maj. that involves loads of writing
69 Festival settings

Down

- 1 San Francisco's ____ Hill
2 Punt's spot
3 Highness measurer
4 CNN's Tapper
5 Boxer/conscientious objector
6 Chess piece
7 Tank resident
8 Cry during paintball
9 '90s sitcom about the Mitchell family
10 Letters on a Crest tube
11 "Girls" actress Zosia
12 Emergency light
13 Urban ____ (Ohio State football coach)
19 Convertible cover
21 Shredding equipment?
23 Confess
24 Peer of McGwire
25 Ans. opposite
26 Closing words?

- 32 Cheer for cape work
33 Picked up, as a perp
35 "And how!"
36 Stewed chicken dish
37 Playful swimmer
39 Outlook folder
40 "Me too!"
41 Weekend-beginning initialism
46 Massive tank in the first Hoth battle of "The Empire Strikes Back"
47 Islamic worshiper
50 Bridge positions
51 Czech diacritical mark
52 Get the word out?
53 Pixieish
54 Make misty
58 Home of roughly 60% of the world
60 Café beverage
61 They cover their tracks: Abbr.
62 Consume
63 Saint's Hail Marys, at times

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